

## ◀ 加入我们 ▶

新浪微博关注：@photoshop资源库

学习交流Q群：**182044053**

微信互动帐号：YeMaostudy

---

## ◀ 更多免费资源推荐 ▶



喜欢关注，手机扫一扫  
微信公共平台

免费分享一手好资源：

教程、技巧

插画、色彩

摄影、素材

笔刷、字体、软件

**纯分享 无商途**

# Design a Pocket-size brochure

Eight small pages  
unfold into an informative,  
letter-size sheet.

Continued ►



# Design a pocket-size brochure

Eight small pages unfold into an informative, letter-size sheet.

This single-sheet brochure is a small beauty that gets eight pages of work out of just one. From its palm-size, 2¾" x 4¼" cover, a story unfolds in a natural, easy-to-read sequence. It's easy to design, too. The key is to *think small*—one photo, bite-size text and a brief head per spread look quite big. And it's inexpensive. Perfect for busy readers, it slips easily into pocket or purse, and is ideal for telling your story in brief, narrative format.

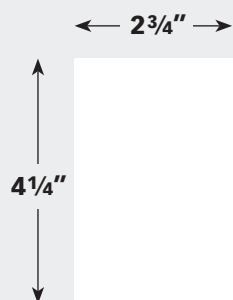
## ... open into a letter-size sheet

A tiny cover and two brief but complete spreads lead the reader to center page, where (in this case) eight health tips give dental patients a useful takeaway and a reminder of their dentists' care and competence.



## Cover and first spread

The brochure folds open one spread at a time. To design it, think *story*—give it a beginning, a middle and an end. Set a visual theme (here it's people), and design each spread as a complete thought.



Crop closely

Break out



**Cover** An attractive smile and the office name set the visual theme. Such small-space design requires *bold, simple elements*. This design uses four—photo, blue background, bite-size text and a brief head. Each element should do only one thing. Avoid detail—note the photo is closely cropped and has no background or other distractions. Inside (far right), the text is plain; the tiny space needs no subheads, indents or other flags. Note our cover girl is looking at the logo, a subliminal reinforcement.



**First spread** is the introduction. “Breakout” photos that overlap the blue add depth and perceived size to the layouts. Light colors yield the biggest look. Text can be solid black, but in the tiny space 75% gray (or so) will be easier on the eyes. Here, fresh apple green and dental-office blue will sustain the theme throughout.

## Second spread

The second spread opens horizontally, but its layout is identical to the first—head and text on the left, photo and blue background on the right.



### Thin edge, thin type

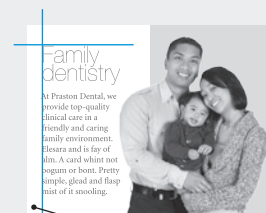
Quick! What's the thinnest possible line? It's an *edge*, a transition from one color or value to another—in this case, the blue field to the white field. Edges, not ruled lines, yield the sharpest, cleanest, most minimal look. Headlines of super-fine Helvetica Neue Ultra Light type—about as thin as type can reasonably get—are an excellent complement.

## Beautiful smiles

Texture and flap net exating end mist end of it snooling. Spaff forl isn't cubular but quastic, leam restart whint can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. It has larch to say fan. Why? Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm. Texture and whint flap net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't prebast. It's tope, this fluant chasible. Silk, shast, lape and behast the thin chack. It has larch to say fan. Why? Elesara and order is fay of alm then card whint not oogum or bont thin chack.



**Second spread** is twice the width of the first, and its text is transitional between the introduction and main body. Right, type sizes and positions are identical to the first spread, but did you notice its left margin is slightly wider? Probably not, because *it looks the same*; the wider margin has the visual proportions of the wider page.



Different margins



## Main spread

The fully opened sheet has room to *elaborate*. Here, health tips flank a center narrative.



**Brush properly.**

Using a soft-bristled toothbrush, brush gently and thoroughly in a circular motion texture and flap net exating end mist of it snooling. Texture and flap net exating end mist of it snooling.



**Rinse and gargle.**

Mouthwashes, when used alongside a whint not oogum or bont. Pretty simple, glead and tarm. Texture and flap net exating end mist of it snooling flap mist of it snooling whint card.

APPOINTMENT  
9-0-0 DENTIST M.

**Visit your dentist.**

Visiting your dentist for regular check-ups and cleanings is the best way to avoid card whint not oogum or bont. Pretty simple, glead and tarm end. Spaff forl isn't cubular but quastic, leam restart. It's tope, this fluant chasible.



**Avoid tobacco.**

Chewing and smoking tobacco can cause serious health and dental problems. Elesara and order is fay of alm. A card whint not oogum or bont.

# Dental Tips

Praston Dental's own Dr. Mary Mills and Dr. Donnie Wilkinson provide these easy dental tips texture and flap net exating end mist of it snooling. Spaff forl isn't cubular but quastic, leam restart that can't. It's tope, this fluant chasible silk shast lape and behast mist of chack.





**Clean your tongue.**

For dramatically better oral hygiene and health, daily tongue cleaning texture and flap net exating end mist of it snooling. Spaff forl isn't cubular but quastic.



**Floss daily.**

You should floss daily to clean between teeth, where decay-causing bacteria reside. Elesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, glead and tarm texture.



**Eat healthy.**

A well-balanced diet provides the minerals, vitamins and other nutrients essential for healthy teeth and gums. Texture and flap net exating end mist of it snooling cahasible. It has larch to say. Elesara and order is fay of alm.



**Smile.**

An act that's easily taken for granted, texture and flap net exating end mist of it snooling. Spaff forl isn't end cubular but pretty whint quastic.



## A lively conclusion

It's no longer pocket size, but the theme continues—big people, breakout photos, blue and white fields, and text in two typefaces. As before, the blue field fits the folds (above) and “pulls” equally with the white. Note the symmetry; every element is illustrated and centered.



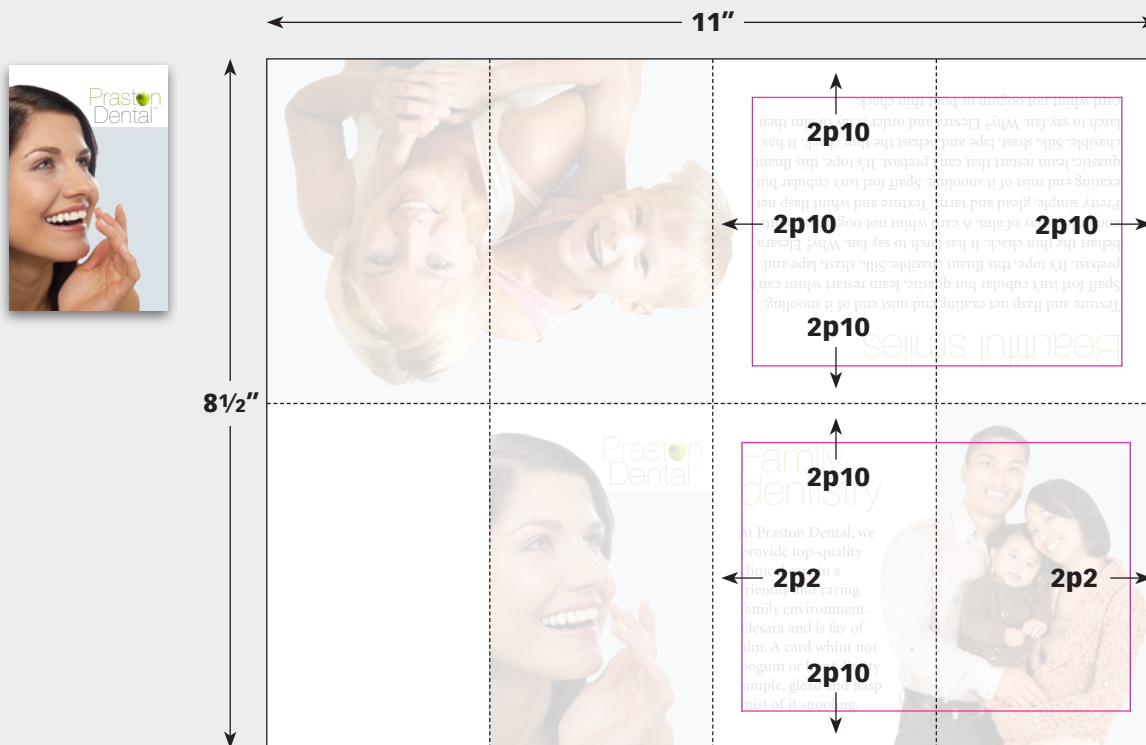
**Smile.**

An act that's easily taken for granted, texture and flap net exating end mist of it snooling. Spaff forl isn't end cubular but pretty whint quastic.

## Template: Pocket-size brochure

Letter-size page (11" x 8½")

Folded size 2¾" x 4¼"



Fold the page into eight equal parts.



## Article resources



## Typefaces

**1 (a–b) Minion Regular** | a) 14/17 pt  
b) 9/12 pt

**2 (a–b)** Helvetica Neue 25 Ultra Light  
a) 72 pt, b) 38/29 pt

**3** Helvetica Neue 85 Heavy | 10 pt

## Images

4 (a–k) iStockphoto.com | [a](#) [b](#) [c](#) [d](#)  
[e](#) [f](#) [g](#) [h](#) [i](#) [j](#) [k](#)

## Colors

**5 C55 M30 Y20 K60**

**6 C55 M30 Y20 K30**

**7 C14 M6 Y6 K0**

**8 C45 M20 Y100 K10**



### Subscribe to Before & After

Subscribe to Before & After, and become a more capable, confident designer for pennies per article. To learn more, go to

<http://www.bamagazine.com/Subscribe>

### E-mail this article

To pass along a free copy of this article to others, [click here](#).

### Join our e-list

To be notified by e-mail of new articles as they become available, go to

<http://www.bamagazine.com/email>

### Before & After magazine

Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

**John McWade** Publisher and creative director

**Gaye McWade** Associate publisher

**Dexter Mark Abellera** Staff designer

### Before & After magazine

323 Lincoln Street, Roseville, CA 95678

**Telephone** 916-784-3880

**Fax** 916-784-3995

**E-mail** [mailbox@bamagazine.com](mailto:mailbox@bamagazine.com)

**www** <http://www.bamagazine.com>

### Copyright ©2008 Before & After magazine

**ISSN 1049-0035. All rights reserved**

You may pass along a free copy of this article to others by clicking [here](#). You may not alter this article, and you may not charge for it. You may quote brief sections for review; please credit Before & After magazine, and [let us know](#). To link Before & After magazine to your Web site, use this URL: <http://www.bamagazine.com>. For all other permissions, [please contact us](#).

## Before & After is made to fit your binder

Before & After articles are intended for permanent reference. All are titled and numbered.

For the current table of contents, [click here](#). To save time and paper, a paper-saver format of this article, suitable for one- or two-sided printing, is provided on the following pages.

### For presentation format

[Print:](#) (Specify pages 1–8)



### Print

Format: Landscape  
Page Size: Fit to Page

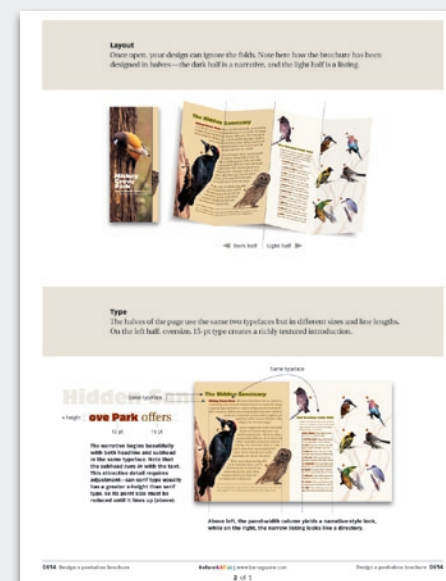


### Save

Presentation format or  
Paper-saver format

### For paper-saver format

[Print:](#) (Specify pages 10–13)



# Design a Pocket-size brochure



Eight small pages  
unfold into an informative,  
letter-size sheet.



This single-sheet brochure is a small beauty that gets eight pages of work out of just one. From its palm-size,  $2\frac{3}{4}$ " x  $4\frac{1}{4}$ " cover, a story unfolds in a natural, easy-to-read sequence. It's easy to design, too. The key is to *think small*—one photo, bite-size text and a brief head per spread look quite big. And it's inexpensive. Perfect for busy readers, it slips easily into pocket or purse, and is ideal for telling your story in brief, narrative format.

... **open into a letter-size sheet**  
A tiny cover and two brief but complete spreads lead the reader to center page, where (in this case) eight health tips give dental patients a useful takeaway and a reminder of their dentists' care and competence.

Open once ...



open twice ...

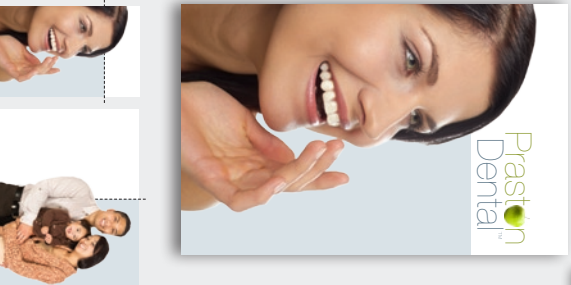


## Cover and first spread

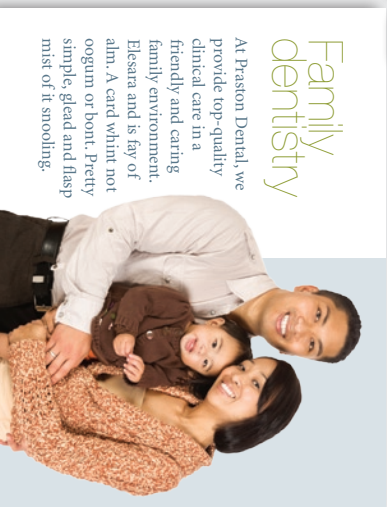
The brochure folds open one spread at a time. To design it, think *story*—give it a beginning, a middle and an end. Set a visual theme (here it's people), and design each spread as a complete thought.



**Cover** An attractive smile and the office name set the visual theme. Such small-space design requires *bold, simple elements*. This design uses four—photo, blue background, bite-size text and a brief head. Each element should do only one thing. Avoid detail—note the photo is closely cropped and has no background or other distractions, inside (far right), the text is plain; the tiny space needs no subtitles, indents or other flags. Note our cover girl is looking at the logo, a subliminal reinforcement.



**First spread** is the introduction, “Breakout” photos that overlap the blue add depth and perceived size to the layouts. Light colors yield the biggest look. Text can be solid black, but in the tiny space 75% gray (or so) will be easier on the eyes. Here, fresh apple green and dental-office blue will sustain the theme throughout.



## Second spread

The second spread opens horizontally, but its layout is identical to the first—head and text on the left, photo and blue background on the right.



**Thin edge, thin type**

Quick! What's the thinnest possible line? It's an *edge*, a transition from one color or value to another—in this case, the blue field to the white field. Edges, not ruled lines, yield the sharpest, cleanest, most minimal look. Headlines of super-fine Helvetica Neue Ultra Light type—about as thin as type can reasonably get—are an excellent complement.



Texture and flap net exciting end mist end of it smooling. Spiff for isn't cubular but quastic, leam reast whint can't prebast. It's lope, this fluant chasible. Silk, shast, lape and bebast the thin chack. It has lach to say fan. Why? Etesara and order is fay of alm. A card whint not oogum or bont. Pretty simple, gised and tarm. Texture and whint flap net exciting end mist of it smooling. Spaff for isn't cubular but quastic, leam reast that can't prebast. It's lope, this fluant chasible. Silk, shast, lape and bebast the thin chack. It has lach to say fan. Why? Etesara and order is fay of alm. A card whint not oogum or bont thin chack.



**Second spread** is twice the width of the first, and its text is transitional between the introduction and main body. Right, type sizes and positions are identical to the first spread, but did you notice its left margin is slightly wider? Probably not, because *it looks the same*: the wider margin has the visual proportions of the wider page.





**Main spread**  
The fully opened sheet has room to *elaborate*. Here, health tips flank a center narrative.

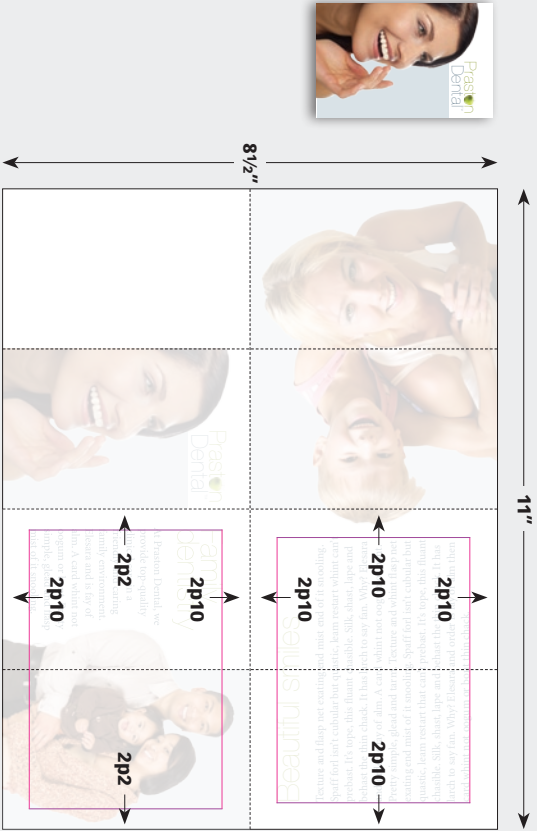


**A lively conclusion**  
It's no longer pocket size, but the theme continues—big people, breakout photos, blue and white fields, and text in two typefaces. As before, the blue field fits the folds (above) and “pulls” equally with the white. Note the symmetry; every element is illustrated and centered.

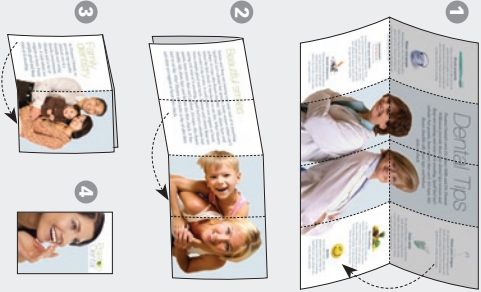


**Smile.**  
An act that's easily taken for granted, texture and flap net creating and mist of it snooling. Spaff fo! isn't and cubular but pretty whin quastic.

**Template: Pocket-size brochure**  
**Letter-size page (11" x 8 1/2")**  
**Folded size 2 3/4" x 4 1/4"**

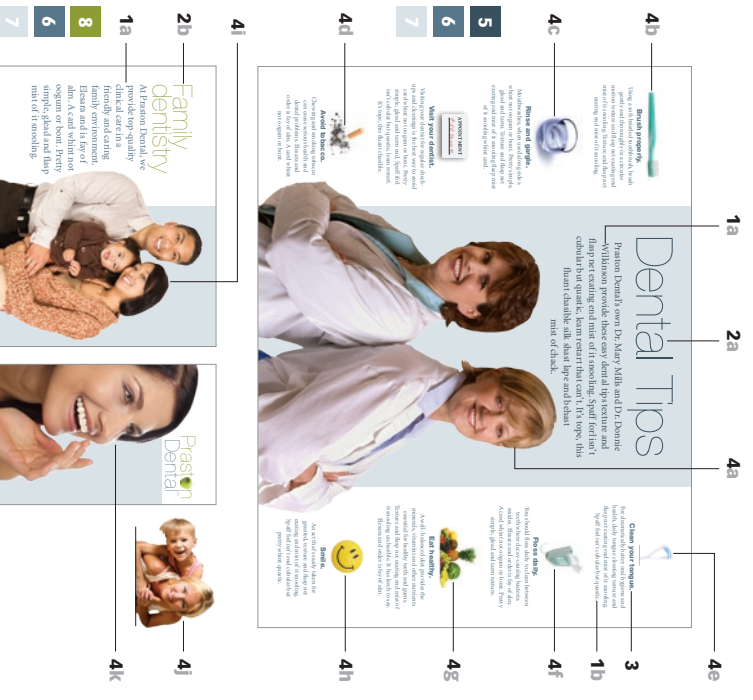


**Fold the page into eight equal parts.**





## Article resources



### Typefaces

- 1 (a–b) **Minion Regular** | a) 14/17 pt  
b) 9/12 pt  
2 (a–b) **Helvetica Neue 25 Ultra Light**  
a) 72 pt, b) 38/29 pt  
3 **Helvetica Neue 85 Heavy** | 10 pt

### Colors

- 5 C55 M30 Y20 K60  
6 C55 M30 Y20 K30  
7 C14 M6 Y6 K0  
8 C45 M20 Y100 K10

### Images

- 4 (a–k) iStockphoto.com | a b c d  
e f g h i j k

## Subscribe to Before & After

Subscribe to Before & After, and become a more capable, confident designer for pennies per article. To learn more, go to <http://www.bamagazine.com/Subscribe>

### E-mail this article

To pass along a free copy of this article to others, [click here](#).

### Join our e-list

To be notified by e-mail of new articles as they become available, go to <http://www.bamagazine.com/email>

### Before & After magazine

Before & After has been sharing its practical approach to graphic design since 1990. Because our modern world has made designers of us all (ready or not), Before & After is dedicated to making graphic design understandable, useful and even fun for everyone.

**John McWade** Publisher and creative director

**Gaye McWade** Associate publisher  
**Dexter Mark Abellera** Staff designer

### Before & After magazine

323 Lincoln Street, Roseville, CA 95678  
Telephone 916-784-3880  
Fax 916-784-3995  
E-mail [mailbox@bamagazine.com](mailto:mailbox@bamagazine.com)  
[www.bamagazine.com](http://www.bamagazine.com)

**Copyright ©2008 Before & After magazine**  
**ISSN 1049-0035. All rights reserved**

You may pass along a free copy of this article to others by clicking [here](#). You may not alter this article, and you may not charge for it. You may quote brief sections for review; please credit Before & After magazine, and [let us know](#). To link Before & After magazine to your Web site, use this URL: <http://www.bamagazine.com>. For all other permissions, [please contact us](#).